

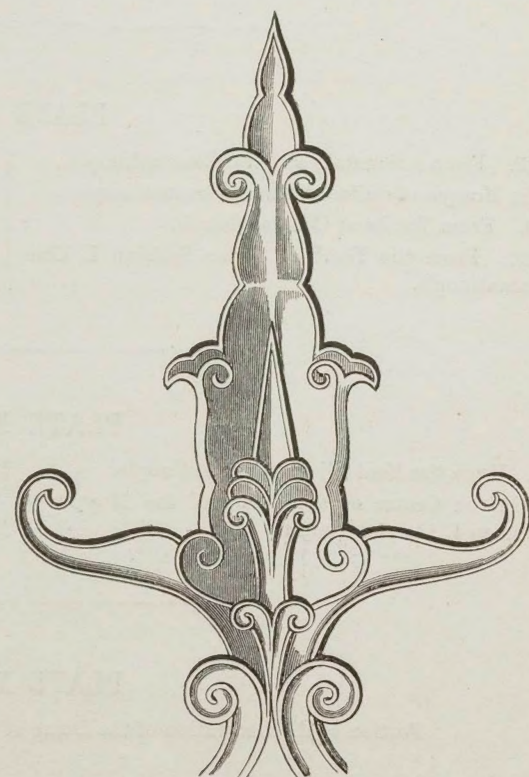
racers to abandon the traditional style of building of their forefathers, and to adopt the prevailing fashions of the day in their architecture; the modern buildings and palaces being not only the work of European artists, but designed in the most approved European style.

The productions of the Turks at the Great Exhibition of 1851 were the least perfect of all the Mohammadan exhibiting nations.

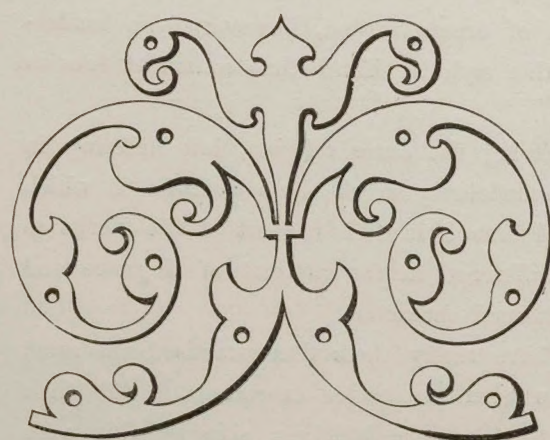
In Mr. M. Digby Wyatt's admirable record of the state of the Industrial Arts of the Nineteenth Century, will be found specimens of Turkish embroidery exhibited in 1851, and which may be compared with the many valuable specimens of Indian embroidery represented in the same work.



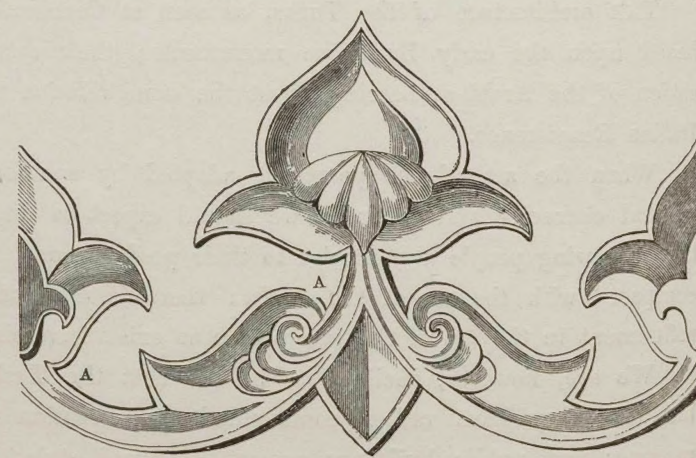
Turkish.



Turkish.



Elizabethan.



Turkish.

It will readily be seen, from the simple matter of their embroidery, that the art-instinct of the Turks must be very inferior to that of the Indians. The Indian embroidery is as perfect in

distribution of form, and in all the principles of ornamentation, as the most elaborate and important article of decoration.

The only examples we have of perfect ornamentation are to be found in Turkey carpets; but these are chiefly executed in Asia Minor, and most probably not by Turks. The designs are thoroughly Arabian, differing from Persian carpets in being much more conventional in the treatment of foliage.

By comparing Plate XXXVII. with Plates XXXII. and XXXIII. the differences of style will be readily perceived. The general principles of the distribution of form are the same, but there are a few minor differences that it will be desirable to point out.

The surface of an ornament both in the Arabian and Moresque styles is only slightly rounded, and the enrichment of the surface is obtained by sinking lines on this surface; or where the surface was left plain, the additional pattern upon pattern was obtained by painting.

The Turkish ornament, on the contrary, presents a carved surface, and such ornaments as we find painted in the Arabian MSS., Plate XXXIV., in black lines on the gold flowers, are here carved on the surface, the effect being not nearly so broad as that produced by the sunk feathering of the Arabian and Moresque.

Another peculiarity, and one which at once distinguishes a piece of Turkish ornament from Arabian, is the great abuse which was made of the re-entering curve ΔA .

This is very prominent in the Arabian, but more especially in the Persian styles. See Plate XLVI.

With the Moors it is no longer a feature, and appears only exceptionally.

This peculiarity was adopted in the Elizabethan ornament, which, through the Renaissance of France and Italy, was derived from the East, in imitation of the damascened work which was at that period so common.

It will be seen on reference to Plate XXXVI., that this swell always occurs on the inside of the spiral curve of the main stem; with Elizabethan ornament the swell often occurs indifferently on the inside and on the outside.

It is very difficult, nay, almost impossible, thoroughly to explain by words differences in style of ornament having such a strong family resemblance as the Persian, Arabian, and Turkish; yet the eye readily detects them, much in the same way as a Roman statue is distinguished from a Greek. The general principles remaining the same in the Persian, the Arabian, and the Turkish styles of ornament, there will be found a peculiarity in the proportions of the masses, more or less grace in the flowing of the curves, a fondness for particular directions in the leading lines, and a peculiar mode of interweaving forms, the general form of the conventional leafage ever remaining the same. The relative degree of fancy, delicacy, or coarseness, with which these are drawn, will at once distinguish them as the works of the refined and spiritual Persian, the not less refined but reflective Arabian, or the unimaginative Turk.

Plate XXXVIII. is a portion of the decoration of the dome of the tomb of Soliman I. at Constantinople; it is the most perfect specimen of Turkish ornament with which we are acquainted, and nearly approaches the Arabian. One great feature of Turkish ornament is the predominance of green and black; and, in fact, in the modern decoration of Cairo the same thing is observed. Green is much more prominent than in ancient examples where blue is chiefly used.